



LIBRARY OF THE  
UNIVERSITY OF ILLINOIS  
AT URBANA-CHAMPAIGN

MUSIC



The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

<sup>343</sup>  
~~FEB 27 1984~~



~~3/20/85~~

~~LX 10/20~~

<sup>7892140</sup>  
~~JUL 24 1992~~

<sup>2/78</sup>  
~~FEB 28 1985~~









289  
**OTTO HARBACH**  
**RUDOLF FRIML**

# You're in Love

**A M U S I C A L P L A Y**

**G. SCHIRMER, New York**



AFTER CAREFUL EXAMINATION OF THE  
INNER MARGIN AND TYPE OF MATERIAL  
WE HAVE SEWN THIS VOLUME BY HAND  
SO IT CAN BE MORE EASILY OPENED  
AND READ.





# YOU'RE IN LOVE

A Musical Play  
IN TWO ACTS

The Book and Lyrics by  
OTTO HARBACH  
and  
EDWARD CLARK

The Music by  
RUDOLF FRIML



Vocal Score, \$5.00

OTTO HARBACH

New York

COPYRIGHT, 1917, by G. SCHIRMER

Depositado conforme a la ley de la República Mexicana  
en el año MCMXVII por G. Schirmer (Inc.), Propietarios  
Nueva York y México

# YOU'RE IN LOVE

PRODUCED FOR THE FIRST TIME  
AT THE STAMFORD THEATRE, STAMFORD, CONN.

NOVEMBER 29th, 1916

UNDER THE MANAGEMENT OF  
ARTHUR HAMMERSTEIN

MUSICAL DIRECTOR

JOHN McGHIE

STAGE DIRECTOR

EDWARD CLARK



M1552 music  
F741627

## ORIGINAL CAST OF CHARACTERS

JUDGE BREWSTER	JACK RAFFAEL
LACEY HART	LAWRENCE WHEAT
DOROTHY	MAY THOMPSON
MRS. PAYTON	FLORINE ARNOLD
GEORGIANA	MARIE FLYNN
HOBBY DOUGLAS	HARRY CLARKE
MR. WIX	AL. ROBERTS
CAPTAIN	ALBERT PELLATON
DECK STEWARD	GEORGE PIERPONT
STEWARDESS	VIRGINIA WYNN
PASSENGERS	{ BARBARA VALDINI
	{ M. CUNNINGHAM
	{ HAZEL CLEMENTS
SAILORS	{ C. BALFOUR LLOYD
	{ GILBERT WELLS
GUESTS AND FRIENDS	

## SYNOPSIS OF SCENES

ACT I. SANTA MONICA HOTEL, Southern California.

ACT II. ON BOARD THE S. S. "HIGH HOPE."—Three Days Out.





## MUSICAL NUMBERS

### *Act I*

No.		PAGE
1.	OVERTURE	3
2.	OPENING CHORUS	Brewster and Chorus 17
3.	MARRIED LIFE	Lacey, Dorothy and Chorus 25
4.	YOU'RE IN LOVE	Lacey, Georgiana and Chorus 29
5.	KEEP OFF THE GRASS	Mrs. Payton 34
6.	HE WILL UNDERSTAND	Lacey, Dorothy, Georgiana and Chorus 38
7.	MIGNONETTE	Dance 42
8.	BUCK UP	Hobby and Chorus 46
9.	THINGS THAT THEY MUST NOT DO	Georgiana, Mrs. Payton, Brewster and Hobby 50
10.	SNATCHED FROM THE CRADLE	Mr. Wix 55
11.	FINALE	Ensemble 59

### *Act II*

12.	ENTR'ACTE	74
13.	OPENING CHORUS	Barbara Valadini and Chorus 78
14.	BE SURE IT'S LIGHT	Lacey and Chorus 84
15.	A YEAR IS A LONG, LONG TIME	Georgiana and Hobby 90
16.	BOOLA BOO	Mr. Wix and Chorus 94
17.	LOVELAND	Georgiana, Captain and Male Chorus 98
18.	THE MUSICAL SNORE	Dorothy, Mrs. Payton, Wix and Lacey 102
19.	INTRODUCTION TO "I'M ONLY DREAMING"	106
20.	I'M ONLY DREAMING	Georgiana and Chorus 110
21.	FINALE	Ensemble 117



# You're in Love

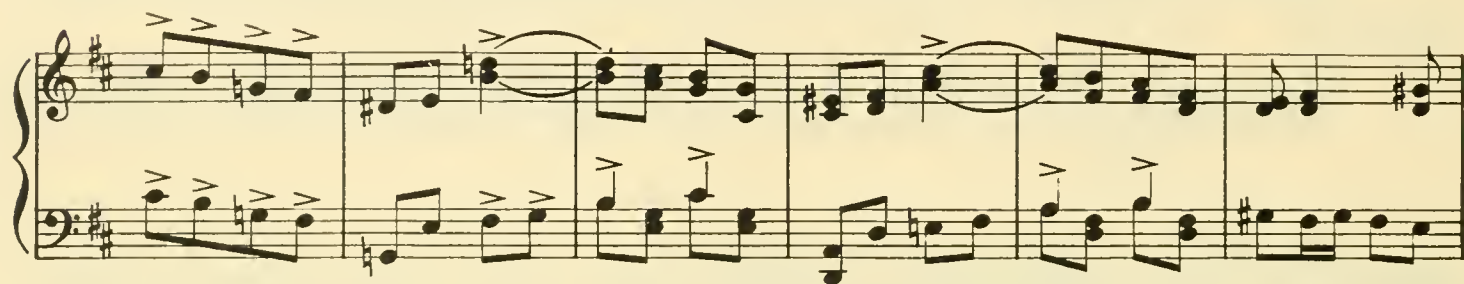
## Overture

Lyrics by  
Otto Harbach and  
Edward Clark

Music by  
Rudolf Friml

*Allegro*

Piano





## Allegretto

The first system of musical notation for 'Allegretto' in D major, 2/4 time. The treble staff features a rhythmic pattern of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A double bar line is present after the first measure. The tempo is marked 'Allegretto'.

The second system of musical notation for 'Allegretto'. It continues the melodic and harmonic development. The treble staff has a melodic line with some grace notes. The bass staff continues with a steady accompaniment. A double bar line is present after the second measure.

The third system of musical notation for 'Allegretto'. The treble staff features a more active melodic line with eighth notes. The bass staff continues with a steady accompaniment. A double bar line is present after the second measure. The tempo is marked 'Allegretto'.

The fourth system of musical notation for 'Allegretto'. It continues the melodic and harmonic development. The treble staff has a melodic line with some grace notes. The bass staff continues with a steady accompaniment. A double bar line is present after the second measure.

The fifth system of musical notation for 'Allegretto'. The treble staff features a more active melodic line with eighth notes. The bass staff continues with a steady accompaniment. A double bar line is present after the second measure. The tempo is marked 'Allegretto'.

## Valse lente

*p*

*cresc.*

*ff* *p*

*a tempo* *f molto rit.*

*a tempo*

*a tempo* *cresc. e molto rit.*



## Allegretto

This musical score is for a piano piece in G major, 2/4 time, marked Allegretto. It consists of six systems of two staves each. The first system includes a 'rit.' (ritardando) marking. The second system begins with a 'mf' (mezzo-forte) dynamic. The piece concludes with a 'f' (forte) dynamic marking. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

## Andante

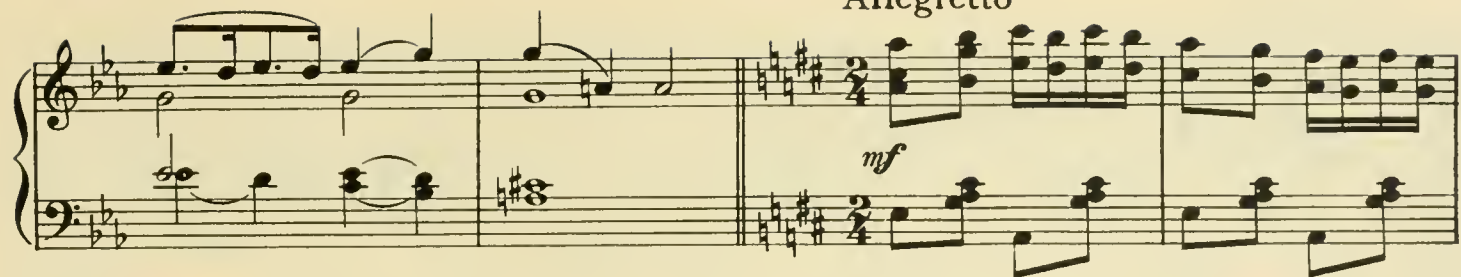
Two systems of musical notation for the Andante section. The first system features a treble and bass staff with a *mf* dynamic marking. The second system continues the melody in the treble staff, marked *l. h.* (left hand), and includes a *mf* dynamic marking in the bass staff.

## Moderato

Three systems of musical notation for the Moderato section. The first system includes a *sfz* (sforzando) dynamic marking. The second system features a *sfz* dynamic marking. The third system includes a *f* (forte) dynamic marking and a *sfz* dynamic marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.



## Allegretto



## Allegretto

The first system of musical notation for the piece 'Allegretto'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic. The first measure features a triplet of eighth notes in the treble and a half note in the bass. The melody continues with eighth and sixteenth notes, including some beamed sixteenth notes. There are slurs over several measures, and a 'rit.' (ritardando) marking appears towards the end of the system.

The second system of musical notation. It continues the piece with similar rhythmic patterns. The treble staff has a slur over a group of notes, and the bass staff has a half note. The 'rit.' marking is present in the treble staff.


The third system of musical notation, marked *a tempo*. It features a grand staff with a treble and bass clef. The key signature has one flat. The time signature is common time. The music begins with a piano (*p*) dynamic. The first measure features a triplet of eighth notes in the treble and a half note in the bass. The melody continues with eighth and sixteenth notes, including some beamed sixteenth notes. There are slurs over several measures, and a 'rit.' (ritardando) marking appears towards the end of the system.

The fourth system of musical notation. It continues the piece with similar rhythmic patterns. The treble staff has a slur over a group of notes, and the bass staff has a half note. The 'rit.' marking is present in the treble staff.

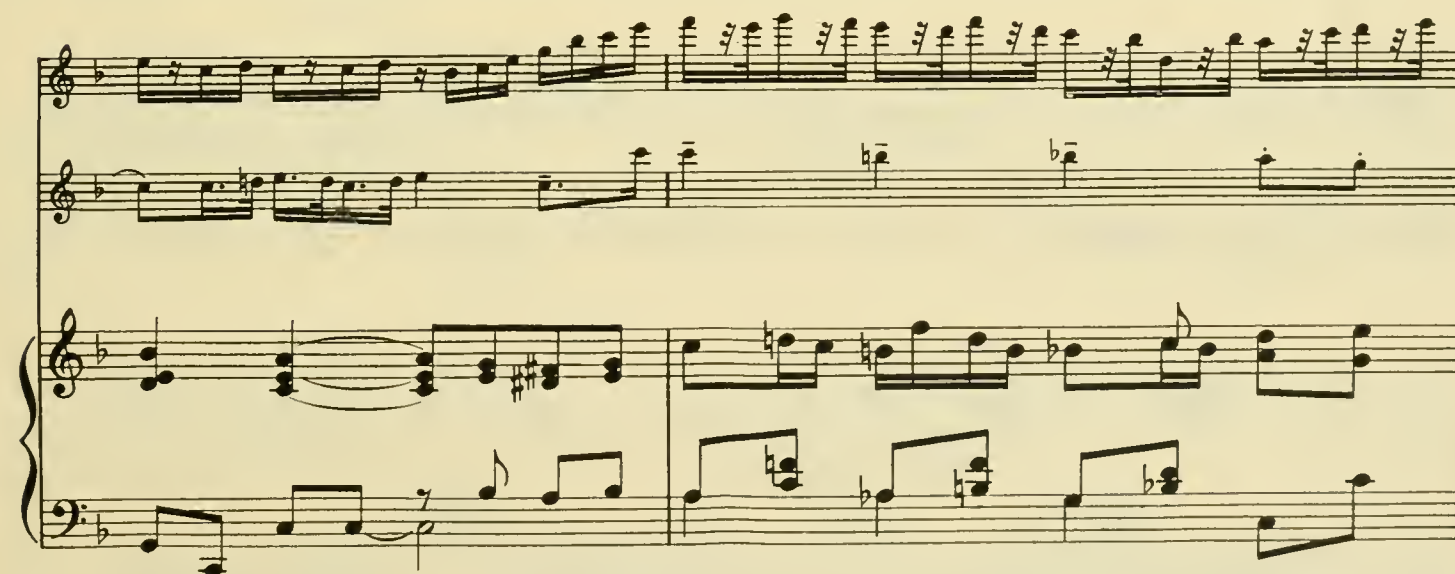
The fifth system of musical notation. It continues the piece with similar rhythmic patterns. The treble staff has a slur over a group of notes, and the bass staff has a half note. The 'rit.' marking is present in the treble staff.



Piano introduction. The right hand features a series of chords and a melodic line starting with a half note G4, followed by eighth notes. The left hand plays a bass line with eighth notes and a half note. A forte (*f*) dynamic marking is present in the second measure.



Flute and Violin entries. The Flute part begins with a series of eighth notes. The Violin part enters with a half note G4, followed by a melodic line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked *mf*.



Continuation of the piano and woodwind parts. The Flute part continues with eighth notes. The Violin part continues with a melodic line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.





First system of musical notation, featuring two staves. The upper staff contains a melodic line with triplets and a trill (tr). The lower staff contains a bass line with a sharp sign (#) and a trill (tr).



Second system of musical notation, featuring two staves. The upper staff contains a melodic line with a trill (tr) and a ritardando (rit.) marking. The lower staff contains a bass line with a trill (tr) and a ritardando (rit.) marking.



Third system of musical notation, featuring two staves. The upper staff contains a melodic line with a tempo marking (a tempo). The lower staff contains a bass line with a tempo marking (a tempo).



The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first two measures show a melodic line in the upper staves and a more active line in the lower staves. The third measure features a large slur over the upper staves, and the fourth measure continues the melodic development.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first two measures show a melodic line in the upper staves and a more active line in the lower staves. The third measure features a large slur over the upper staves, and the fourth measure continues the melodic development.

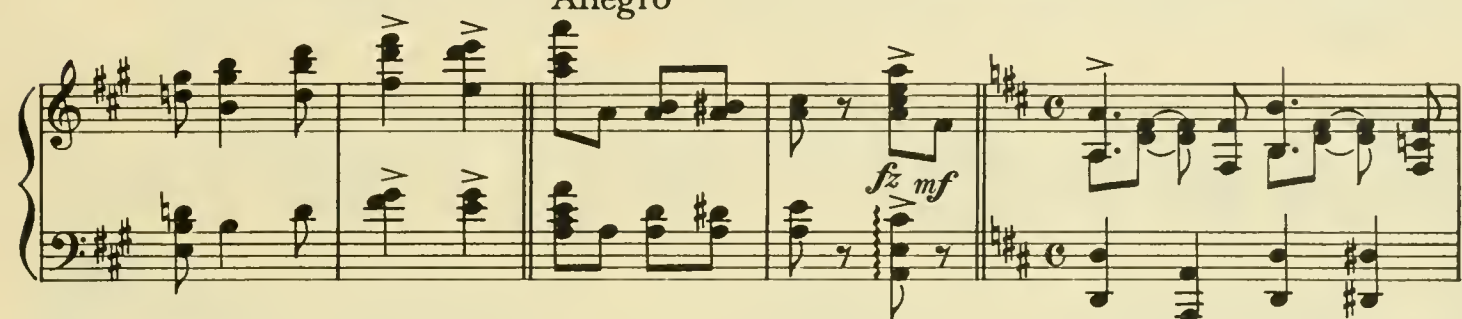
The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first two measures show a melodic line in the upper staves and a more active line in the lower staves. The third measure features a large slur over the upper staves, and the fourth measure continues the melodic development.

The fourth system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first two measures show a melodic line in the upper staves and a more active line in the lower staves. The third measure features a large slur over the upper staves, and the fourth measure continues the melodic development.

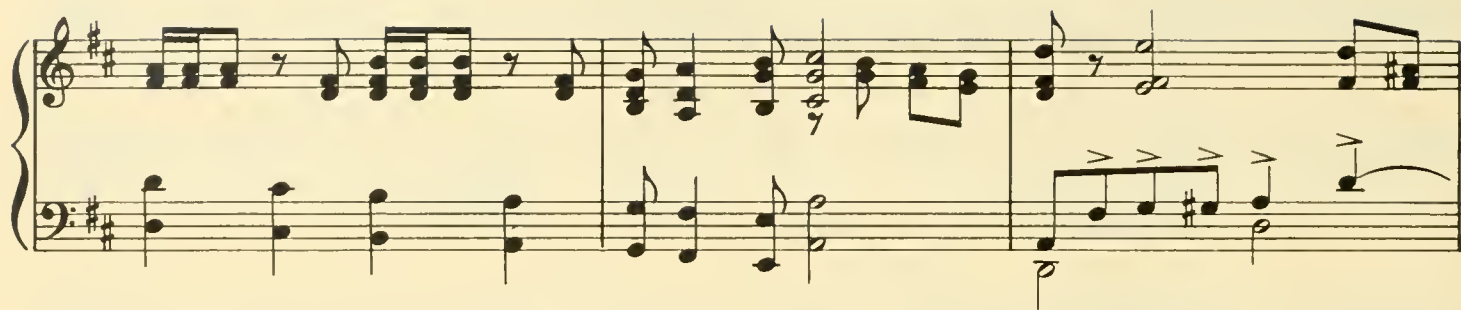
This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a supporting bass line. The second system features a more complex texture with multiple voices. The third system includes a fermata in the treble and a rhythmic pattern in the bass. The fourth system has a forte (f) dynamic marking and a crescendo hairpin. The fifth system continues the melodic development in the treble. The sixth system concludes the page with a final cadence in both staves.



## Allegro







# ACT I

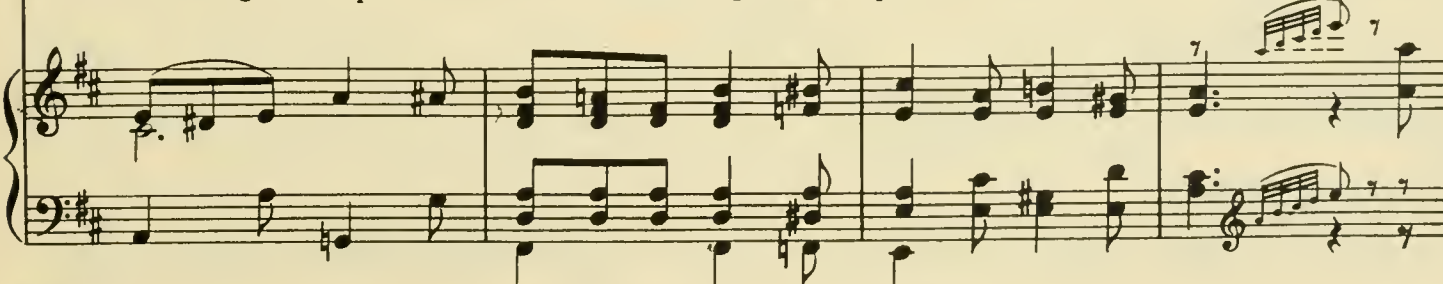
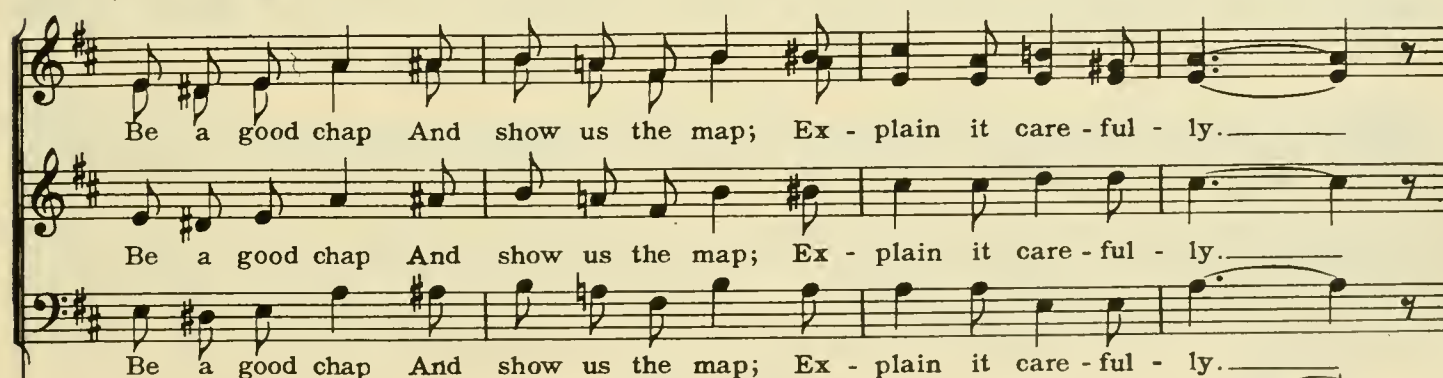
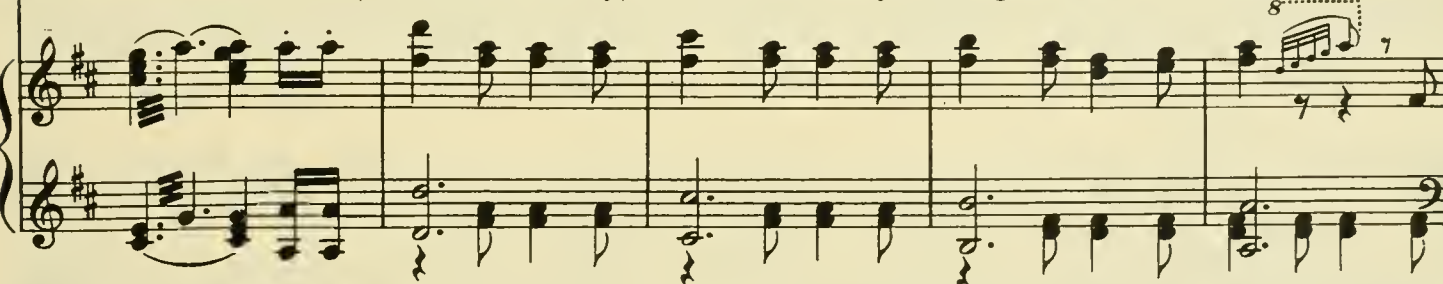
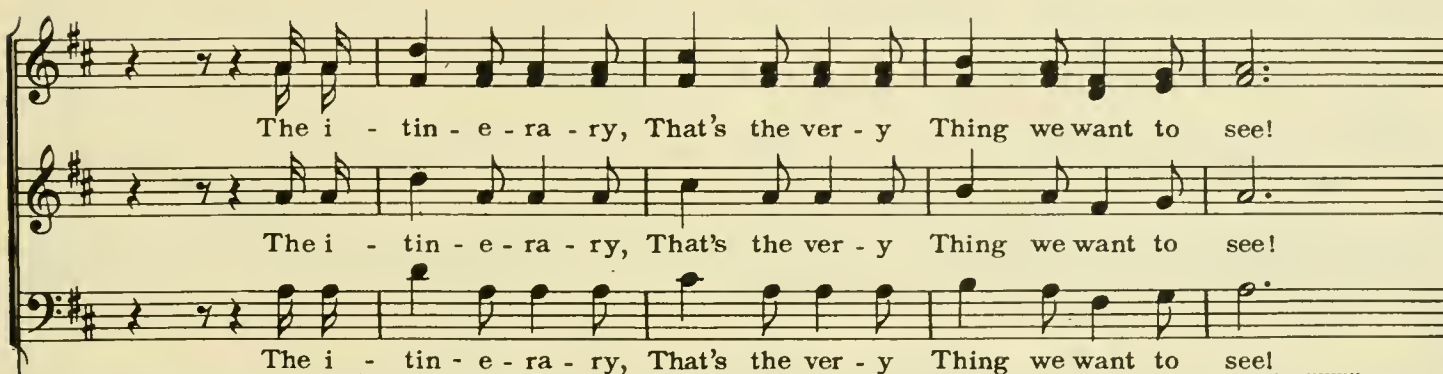
## Opening Chorus

Lyrics by  
Otto Harbach and  
Edward Clark

All performing and  
mechanical reproducing  
rights reserved

Music by  
Rudolf Friml

Allegro





Make us a chart That clear - ly will show Just where we shall start And

Make us a chart That clear - ly will show Just where we shall start And

Make us a chart That clear - ly will show Just where we shall start And

where we shall go! The i - tin - e - ra - ry, That's the ver - y Thing we want to

where we shall go! The i - tin - e - ra - ry, That's the ver - y Thing we want to

where we shall go! The i - tin - e - ra - ry, That's the ver - y Thing we want to

know!

know!

know!

## Brewster

We start at ten o' - clock From the San Fran-cis - co  
 dock; Then out to sea On a ju - bi - lee That will last six months and a

## Boys and Girls

Oh geel!

Oh geel! We start at ten o' - clock From the San Fran-cis-co dock; — Then

We start at ten o' - clock From the San Fran-cis-co dock; — Then

day! — We start at ten o' - clock From the San Fran-cis-co dock; — Then



out to sea On a ju-bi-lee That will last six months and a day!

out to sea On a ju-bi-lee That will last six months and a day!

out to sea On a ju-bi-lee That will last six months and a day!

(chatter and laughter)

Oh geel!

Oh geel!

Oh geel!

Moderato

Brewster

And what, Oh pop, Is the ver-y first stop? You will

And what, Oh pop, Is the ver-y first stop? You will

And what, Oh pop, Is the ver-y first stop? You will

Moderato

*molto rit.*



(pointing to map)

find it here! Oh joy! Ha - wai - i! Ha - wai - i! The

find it here! Oh joy! Ha - wai - i! Ha - wai - i! The

find it here! Oh joy! Ha - wai - i! Ha - wai - i! The

*slower*

land of pret-ty girls and poi! poi! poi! A - lo - ha - land! A -

land of pret-ty girls and poi! poi! poi! A - lo - ha - land! A -

land of pret-ty girls and poi! poi! poi! A - lo - ha - land! A -

lo - ha - land!

All my life I've longed to see A -

lo - ha - land!

All my life I've longed to see A -

lo - ha - land!

All my life I've longed to see A -

lo - ha - land!

lo - ha - land!

lo - ha - land!

If we be - lieve each song A - bout old Hon - o - lu - lu, Un -  
It's back-to - na - ture play In man - ner most de - ci - ded, When

less they're wrong And writ - ten just to fool you, We'll spend some mo - ments  
Hu - las sway In skirts you'd call di - vid - ed; It is not what she



gay— At a wi - ki - kee soi - rée,—Where the girls wear dresses made of  
wears— At which a bod - y stares,— And you don't watch how her face com -

### Refrain

hay ——— Worn dé - colle - té! ——— For that's the way they  
pares, ——— No - bod - y cares! ———

do in Hon - o - lu - Lu, If our pop - u - lar songs — are

true, ——— All the girls are peach-es Running round the beaches, All

U - ka - le - le Play - ing

danc-ing their Hu - la - hu, gai - ly, Spic and

*ff*

span, In na - ture's coat of tan, They're danc-ing the whole day

through! — They are dressed in wav - ing grass - es, Mak-ing ick - i - wick - i

pass-es, If pop - u - lar songs are true.

*cresc.* *sfz*

All performing and  
mechanical reproducing  
rights reserved

# Married Life

Lyrics by  
Otto Harbach  
and Edward Clark

Music by  
Rudolf Friml

Allegretto

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of chords and single notes. The introduction ends with a measure marked 'Bells 8' and a fermata.

The first verse of the song is shown with two vocal parts and piano accompaniment. The lyrics are: 1. Fa-ther said, "Nev-er wed, nev-er while you have good sense! 2. Moth-er too said I'd rue, If ev-er I be-came a wife. The piano accompaniment features a melody in the right hand and a bass line in the left hand. There are triplets in the piano part.

The second verse of the song is shown with two vocal parts and piano accompaniment. The lyrics are: Try, oh try to pro-fit by Poor old dad's ex-pe-ri-ence! It was I did-n't mind\_ And I find There's no-thing wrong with mar-ried life. In \_ The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.



sound ad - vice, And it sound - ed nice, And I shunned the rice And shoes \_\_\_\_\_ For  
fact it's fun, And I'm glad it's done, For we two are one, Un - til \_\_\_\_\_ we

oh, so long! Till the wed - ding gong Com - plete - ly re - ar - ranged my views.  
fuss, and then We two are ten, For I am one and he is nil.

### Refrain

Mar - ried life, \_\_\_\_\_ I like it! Got a wife, \_\_\_\_\_ I like it!  
Mar - ried life, \_\_\_\_\_ I like it! I'm his wife, \_\_\_\_\_ I like it!

Take my tip, \_\_\_\_\_ go do it, Grab off a girl, go to it!  
 Take my tip, \_\_\_\_\_ go do it, Grab off a man, go to it!

Ba - chel - lor \_\_\_\_\_ so lone - ly, Ben - e - dict, \_\_\_\_\_ the on - ly,  
 Sin - gle miss \_\_\_\_\_ so lone - ly, Wed - ding bliss, \_\_\_\_\_ the on - ly,

I am for mar - ried life! \_\_\_\_\_  
 I am for mar - ried life! \_\_\_\_\_

## Dance

A piano score for a piece titled "Dance". The music is written for piano in B-flat major (two flats) and 4/4 time. It consists of five systems of grand staves. The first system is marked with a "Dance" title. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes and chords. The piece concludes with a final cadence in the fifth system, marked with a double bar line and repeat dots. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings like "8va" (octave up) and "7" (octave down) in the final measures.



# You're in Love!

Lyric by  
Otto Harbach  
and Edward Clark

Music by  
Rudolf Friml

*Allegro moderato*

The piano introduction is in B-flat major, 4/4 time, and marked *Allegro moderato*. It features a melody in the right hand with a trill on the first measure and a series of eighth-note runs in the left hand. The piece begins with a forte (*f*) dynamic.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Love, love, from No-ah's time to now, has puz-zled sage, Fool and". The music is marked *p* (piano) and includes a trill on the first measure of the vocal line.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Saint, Each one has told his neigh-bor how to di - ag -". The music is marked *cresc.* (crescendo) and includes a trill on the first measure of the vocal line.

nose this com - plaint, *mf* But all their talk is Greek to

you, Un - til this thing has hit you, too, *rit.* And *p*

### Refrain

*a tempo* some strange, pe - cu - liar feel - ing O'er you comes slow - ly

*mf* steal - ing. It throws your nerves at six - es and at sev - ens,

Makes you feel as though you're climb - ing up to the heav - ens;

*mf* Then dear, — di - vine e - mo - - - tions

Give you — such frisk-y no - - tions! First you're glad, and then you're sad,

Lose what-ev-er sense you had, And you're in love, in love! —



Some strange, pe - cu - liar feel - ing O'er you comes slow-ly

2 Violins Solo

steal - ing. It throws your nerves at six - es and at sev - ens,

Makes you feel as though you're climb - ing up to the heav - ens;

Then dear, — di - vine e - mo - - tions

Give you — such frisk-y no - tions! First you're glad, and then you're sad,

Lose what - ev - er sense you had, And you're in love, in love! —



# Keep Off the Grass!

All performing and  
mechanical reproducing  
rights reserved

Lyrics by  
Otto Harbach  
and Edward Clark

Music by  
Rudolf Friml

Allegro

1. A leo - pard can - not  
2. All love is blind, so

Horns con sord.

The first system of the musical score is in 2/4 time. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics are: '1. A leo - pard can - not' and '2. All love is blind, so'.

change his spots, That's sure as death and tax - es, And  
po - ets find, A truth far from de - fense - less; But

The second system of the musical score continues the vocal melody and piano accompaniment. The lyrics are: 'change his spots, That's sure as death and tax - es, And' and 'po - ets find, A truth far from de - fense - less; But'.

men are men, stamped out in lots Hard set as bat - tle - ax - es. I  
love should be not mere - ly blind, But deaf and dumb and sense-less. For

The third system of the musical score continues the vocal melody and piano accompaniment. The lyrics are: 'men are men, stamped out in lots Hard set as bat - tle - ax - es. I' and 'love should be not mere - ly blind, But deaf and dumb and sense-less. For'.

know the brutes, for I've had three; They're all a - like as dol - lars, They  
if we could not see man's faults, Nor hear his growls and grum - bles, Nor

*staccato*

dif - fer mere - ly in de - gree Of waist-bands, shirts, or col - lars. But  
smell to - bac - cos, ryes, and malts, Nor di - ag - nose his mum - bles, A

get them in the mar - riage - game, And you will find them all the same.  
mod - ern mar - riage then might be At least a pain - less mis - er - y.

## Refrain

Men! Men! They're all a - like, I know, for I've had  
 Men! Men! They're all a - like, I know, for I've had

three; That's why my bat - tle - cry Is  
 three; That's why my bat - tle - cry Is

Death or lib - er - ty! For they love you and they  
 Death or lib - er - ty! When he's so - ber, he's an



leave you When their mon-ey's gone - a - las!  
o - gre, When he's tip - sy, he's an ass;

*f stacc.* *rit.* *sf*

*a tempo*

That's why I'm a grass wid - ow — With a sign "Keep Off the  
That's why I'm a grass wid - ow — With a sign "Keep Off the

*a tempo*

*stacc.* *rit.* *Bssn.*

1. Grass!" Grass!" 2. Grass!" Grass!"

Horns con sord.

3

# He Will Understand!

All performing and  
mechanical reproducing  
rights reserved

Lyrics by  
Otto Harbach  
and Edward Clark

Music by  
Rudolf Friml

*Allegro moderato*

*Georgiana*

*p*

I am a - fraid

*mf*

*p*

'Tis not the fash-ion For an - y maid To tell her pas - sion.

*Dorothy*  
*cresc.*

Yet there are ways and 'cute lit - tle tricks,

*cresc.*



Lacey  
*mf*

Bear-ing their thrills like tel-e-graph clicks. No spo-ken word-

Yet just like wire-less His heart is stirred By thought-waves tire-less.

Dorothy *cresc.*      Dorothy and Lacey *p*

And an-y girl can do it with ease. Just try a few wiles like these.

## Refrain

*p-f*

A down - cast eye \_\_\_\_\_ When - e'er he meets you,

*p-f*

*cresc.*

A lit - tle sigh \_\_\_\_\_ When-e'er he greets you; And should he

*cresc.*

*mf* *ten.*

touch your fin - ger - your trem-bling fin - ger, Just let it lin - ger!

*mf* *sfz* *sfz*

*p-f*

A breath-less hush \_\_\_\_\_ If he ad-dress you, A sud-den blush \_\_\_\_\_

*p-f*

— If he ca-ress you: *f* These tricks are sure to land, And

1. he will un - - der stand! \_\_\_\_\_ 2. stand! \_\_\_\_\_

*sfz* *sfz*



# Mignonnette

Allegro scherzando  
Introduction

Rudolf Friml. Op. 26

Piano

## Introduction

*pp rf*

7

*pp molto rit.*

Moderato

*p*

*rit - f*

*a tempo*

$$f \geq p$$

Printed in the U.S.A.

*Copyright, 1907, by G. Schirmer, Inc.*

*Copyright renewed, 1935, by Rudolf Friml*

27369

Depositado conforme á la ley de la Republica Mexicana en el año MCMXI por G. Schirmer, Inc. Propietarios, Nueva York y Mexico

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The system includes a *rit.* (ritardando) marking and an *a tempo* marking. Fingerings are indicated by numbers 1-5. A *p* (piano) dynamic marking is present. The bass staff has a *2* below the final measure.

Second system of musical notation. Treble and bass staves. Continuation of the piece with various fingerings and articulation marks.

Third system of musical notation. Treble and bass staves. Includes a *p* (piano) dynamic marking. Fingerings and articulation marks are present.

Fourth system of musical notation. Treble and bass staves. Includes a *sf* (sforzando) dynamic marking. Fingerings and articulation marks are present.

Fifth system of musical notation. Treble and bass staves. Includes a *rf* (ritardando) dynamic marking. Fingerings and articulation marks are present.





First system of musical notation. The treble staff features a series of chords with fingerings: 4 2, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 3 2, 5 1, 5 1, 5 1, 5 1. The bass staff has a few notes. Dynamics include *f staccato* and *ff*. There are also accents and slurs.



Second system of musical notation. The treble staff continues with chords and fingerings: 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2. The bass staff has a few notes. Dynamics include *p* and *rit.*. There are also accents and slurs.



Third system of musical notation. The treble staff continues with chords and fingerings: 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2. The bass staff has a few notes. Dynamics include *a tempo*, *staccato*, and *ff*. There are also accents and slurs.



Fourth system of musical notation. The treble staff continues with chords and fingerings: 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2. The bass staff has a few notes. Dynamics include *rit.*. There are also accents and slurs.



Fifth system of musical notation. The treble staff continues with chords and fingerings: 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2, 5 1, 4 2. The bass staff has a few notes. Dynamics include *a tempo*, *pp*, and *molto rit.*. There are also accents and slurs.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass clef. The key signature is D major (two sharps). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a tempo marking 'a tempo' and a 'tr' (trill) marking. The second system features a 'marcato' marking. The third system includes 'cresc. rit.' (crescendo, ritardando) and 'rf' (riforma) markings. The fourth system returns to 'a tempo' and 'p' (piano) markings. The fifth system includes fingering numbers (1, 2, 3, 4, 5) and a 'p' marking. The notation is written in a clear, elegant hand, typical of the period.

# Buck Up!

Hobby and Chorus

Lyrics by  
Otto Harbach  
and Edward Clark

All performing and  
mechanical reproducing  
rights reserved

Music by  
Rudolf Friml

*Alla marcia*

Hobby

I'm

Chorus

Hobby

feel-ing— well, not ex - act - ly jaun - ty. You look jaun - ty! I've

Chorus

prom-ised to meet my sweet-heart's Aunt - y. Oh, her Aunt - y! You

Hobby

prom-ised you would meet her; We'll greet her. What more?— I'd



ra - ther meet a li - on a - cry - in' for gore. I've

got to ask per - - mis-sion that I may wed;

— She's the phy - si - cian, I am just as good as dead. He's going to

All

wed, to wed, to wed! I

Hobby

*molto riten.*

feel just like a sol-dier - boy Be - fore he's

*cresc.*

This system contains the first four measures of the piece. The vocal line begins with a half note 'feel', followed by quarter notes 'just' and 'like', then a half note 'a' and a quarter note 'sol-dier - boy'. The melody continues with a half note 'Be' and a quarter note 'fore he's'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 'cresc.' (crescendo) marking is placed above the piano staff in the fourth measure.

go - ing in - to bat-tle; He knows it

This system contains measures 5 through 8. The vocal line continues with a half note 'go - ing', a half note 'in - to', and a quarter note 'bat-tle;'. The melody then rises for 'He knows it'. The piano accompaniment maintains its rhythmic pattern, with some chords becoming more complex in the right hand. Accents are placed over several notes in both the vocal and piano parts.

must be done, The fight it must be won, But you know

This system contains measures 9 through 12. The vocal line has a half note 'must be done,', followed by a half note 'The fight it', a half note 'must be won,', and a quarter note 'But you know'. The piano accompaniment features a more active right hand with eighth-note patterns and sustained chords. The bass line remains consistent.

bat - tles are far from fun! I'm filled with

*rit.*

This system contains measures 13 through 16. The vocal line begins with a half note 'bat - tles', a half note 'are far from', and a half note 'fun!'. The melody then continues with 'I'm filled with'. A 'rit.' (ritardando) marking is placed above the vocal staff in the third measure of this system. The piano accompaniment also shows a 'rit.' marking in the third measure, with a more active right hand in the final measures.



strange e - mo - tions far from joy; ——— I feel my

*cresc.*

knees be - gin to rat - tle, But I am going to

fight for love, and that's no i - dle prat - tle! So

*molto rit.*

buck up! buck up! buck up, my boy! buck up! hi!

# The Things That They Must Not Do

All performing and  
mechanical reproducing  
rights reserved

## Quartette

Lyrics by  
Otto Harbach and  
Edward Clark

Mrs. Payton, Brewster, Hobby and Georgiana

Music by  
Rudolf Friml

Moderato comodo

Mrs. Payton

There must

*stacc.*

be no form of woo-ing, Ei-ther phys-i-cal or men-tal, No

bill-ing and no coo-ing, Per force or ac-ci-den-tal; No

*sf stacc.*

3

press - ing, no ca - ress - ing, And no hints of sweet temp -

ta - tion, No hold - ing, no en - fold - ing, And no

form of os - cu - la - tion! They must not

*stacc.*

kiss— buss— smack— spoon, Or cast ad - mir - ing glanc - es; He must not



pet— pat— hug— croon Sweet songs of love's ro - manc - es! No

brain - be - fud - dling, Wres - tling, hua - dling, Catch - as - catch - can cod - dling, cud - dling:

Hobby & Georgina

These are a few of the things they must not do! Whew!

*cresc.* *sfz*

Brewster

These are a few of the things you must not do!

*rit.* *rit.*



# Allegretto scherzando

53

Hobby & Georgina

Georgina

The things that we must not do!  
The things that we must not do!

It seems there are quite a few!  
It seems there are quite a few!

I'm  
I'm

game — but just the same I fear we're wed - ding just in name. But I'll have  
game — but just the same I fear we're wed - ding just in name. But I'll have

Cello

Mrs. Payton

you to hold my head when - ev - er I'm feel - ing blue? No!  
you to look at dear when - ev - er I'm feel - ing blue? No!

not if you're going to keep your con - tract!  
not if you're going to keep your con - tract!

By par-a-graph one and two All  
By par-a-graph seven and eight Love-

Brewster

## Georgina

pet-ting you must ta-boo! I think our wed-dingrink Is be-ing  
glanc-es are off the slate! We'll wed, but dear, in-stead, I fear we'll

*Cello*

## Hobby

fro-zen-on the blink! But on your hand my lips will press sweet  
wish that we weredead! But in your eyes I'll read sweet thoughts that

*f*

## Mrs. Payton

thoughts you will un-der-stand! You'll find, if you on-ly read your con-tract, That's  
proph-e-sy par-a-dise! You'll find, if you on-ly read your con-tract, That's

*f* *sfz*

one of the things you must not do. 1. 2.  
one of the things you must not do. do. do.

*ff*

All performing and  
mechanical reproducing  
rights reserved

## Snatched from the Cradle

Lyrics by  
Otto Harbach and  
Edward Clark

Mr. Wix

Music by  
Rudolf Friml

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes a forte (f) dynamic marking in the first system. The lyrics are: "Some men get mar-ried, And oth-ers are born in luck! I'm one of the un-for-tu-nate On whom the light-ning struck!"

Some

men get mar-ried, And oth-ers are born in luck! I'm

one of the un-for-tu-nate On whom the light-ning struck!



I was cap - tured ver - y young, I was not wise or — wild; In

fact I was, when snared and trapped, A meek and trust - ing child.

Snatched from the cra - dle while a - sleep, That is



vir - tu - al - ly — what hap-pen'd to me; — Led to the slaugh - ter like a

sheep, ————— Cut off from life in my in-fan-cy!

Filched from my lit-tle vir-tuous couch (ouch!)

Ev - 'ry time I think of it I weep;

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a simple bass line. The lyrics are "Ev - 'ry time I think of it I weep;".

Led with a hal - ter- I mean to the al - tar-

The second system of the musical score. The vocal line continues with the lyrics "Led with a hal - ter- I mean to the al - tar-". The piano accompaniment features a more active right hand with sixteenth-note runs and a steady left hand.

Snatched from the cra-dle in my sleep!

*molto rit.* *l. h.* *sfz*

The third system of the musical score. The vocal line concludes with the lyrics "Snatched from the cra-dle in my sleep!". The piano accompaniment transitions into a solo section marked "molto rit." (molto ritardando) in the left hand, with a right hand featuring chords and a final flourish marked "sfz" (sforzando).

## FINALE

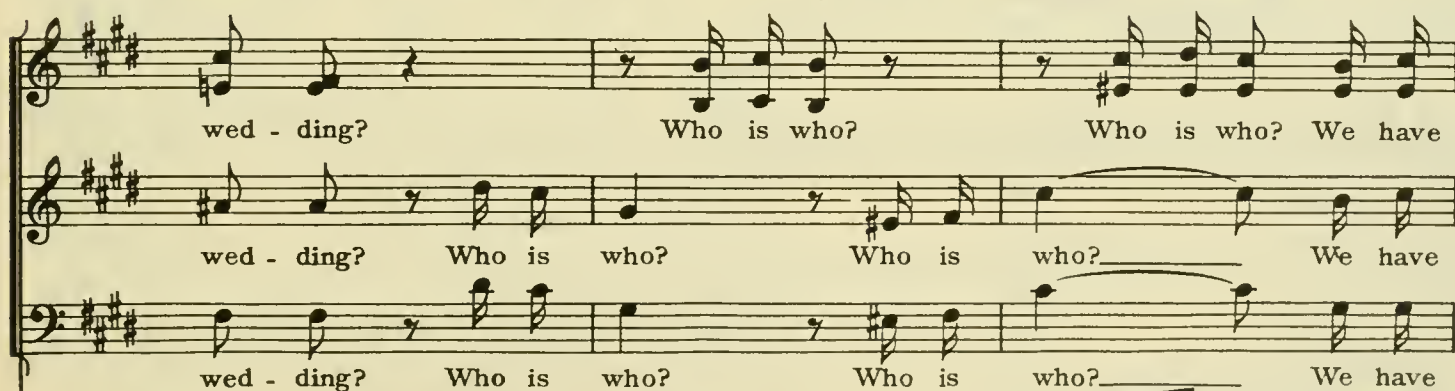
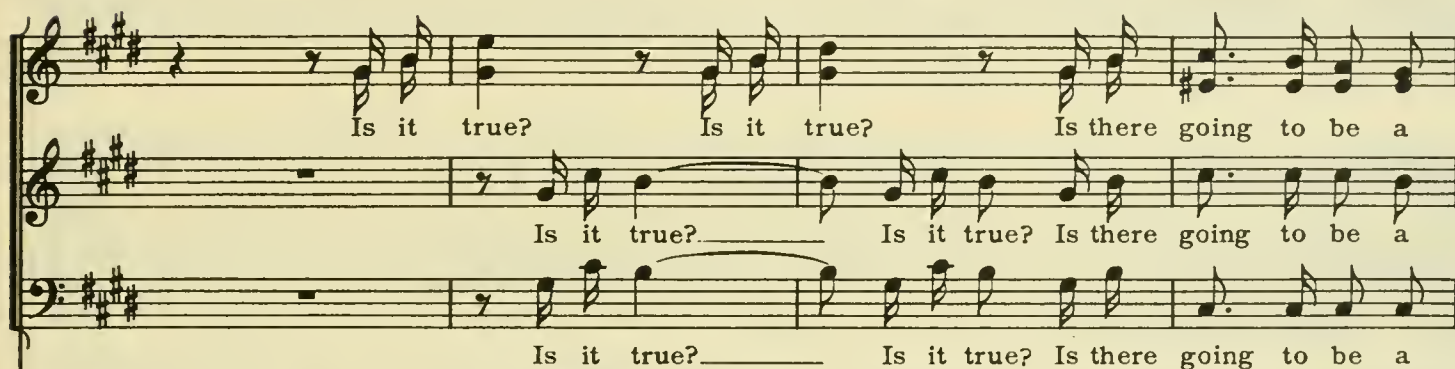
All performing and  
mechanical reproducing  
rights reserved

Lyrics by  
Otto Harbach and  
Edward Clark

## Act I

Music by  
Rudolf Friml

## Quasi Polka





heard a ru - mor spreading! Who is going to mar - ry whom?

heard a ru - mor spreading! Who is going to mar - ry whom?

heard a ru - mor spreading! Who is going to mar - ry whom?

Who's the bride and who's the groom? And who is going to mar - ry the

Who's the bride and who's the groom? And who is going to mar - ry the

Who's the bride and who's the groom? And who is going to mar - ry the

*rit. cresc.*

*a tempo*

bride and groom?

bride and groom?

bride and groom?

*ff* *a tempo f*



Brewster

The bride —

*cresc.*

Georgiana

Brewster

As you see! The

It's Georg-i - an - a!

It's Georg-i - an - a!

It's Georg-i - an - a!

Hobby

groom —

Yes, it's me!

Well! It's Hob - by!

And they're

Well! It's Hob - by!

And they're

Well! It's Hob - by!

And they're

*animato**p*

go - ing to be mar-ried, go - ing to be mar-ried,  
 go - ing to be mar-ried, go - ing to be mar-ried,  
 go - ing to be mar-ried, go - ing to be mar-ried,

The first system features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts sing the lyrics "go - ing to be mar-ried," in a rhythmic pattern. The piano accompaniment consists of chords and moving lines in both hands.

*pp* They will soon be man and wifel! They will be  
*pp* They wil' soon be man and wifel! They will be  
*pp* They will soon be man and wifel! They will be

The second system continues the vocal and piano parts. It includes the lyrics "They will soon be man and wifel!" and "They will be". The piano part has a wavy line above the first measure, indicating a tremolo or rapid oscillation. The dynamic marking *pp* (pianissimo) is present.

man and wifel  
 man and wifel  
 man and wifel

*molto rit.*

The third system shows the vocal parts holding notes for the words "man and wifel". The piano accompaniment features a wavy line above the first measure and a *molto rit.* (molto ritardando) marking towards the end. The system concludes with a double bar line and repeat signs.



Moderato  
Girls and Boys

Georgiana

But how and where did all this hap-pen, pray? It happen'd to-day\_ in the

*p*

u - su - al way: A down-cast eye \_\_\_\_\_ when-e'er he meets me,

*Viols. div.*

A lit - tle sigh \_\_\_\_\_ when-e'er he greets me, And should he

touch my fin - - ger, My trem-bling fin - ger, I let it lin - ger;

*sfz*

Abreath-less hush \_\_\_\_\_ if he ad-dress me, A sud-den blush \_\_\_\_\_

— if he ca-ress me; These tricks were sure to land, And now we un - - der -

**Georgiana**

stand! A downcast eye! \_\_\_\_\_ A down-cast

A down-cast eye \_\_\_\_\_ when-e'er he meets you,

A down-cast eye when-e'er he meets you,

A down-cast eye when-e'er he meets you,



eye! A lit - tle sigh! A lit - tle sigh!

A lit - tle sigh when-e'er he greets you, And should he

A lit - tle sigh when-e'er he greets you, And should he

A lit - tle sigh when-e'er he greets you, And should he

My trem-bling fin - ger. Ah!

touch your fin - ger, Your trem-bling fin - ger, Just let it lin - ger;

touch your fin - ger, Your trem-bling fin - ger, Just let it lin - ger;

touch your fin - ger, Your trem-bling fin - ger, Just let it lin - ger;

— A breathless hush! — A breathless hush! A sud-den

A breath-less hush if he ad-dress you, A sudden blush —

A breath-less hush if he ad-dress you, A sudden blush —

A breath-less hush if he ad-dress you, A sudden blush —

blush! — These lit - tle tricks — are sure to land, And

— if he ca - ress you; These tricks are sure to land, And

— if he ca - ress you; These tricks are sure to land, And

— if he ca - ress you; These tricks are sure to land, And

Brewster: Come!

he will un - der - stand! The

he will un - der - stand!

he will un - der - stand!

he will un - der - stand!

pa - pers are ready; But where is Hob-by? Men

Hob-by!

*stacc.*

*f*

All Hob-by! I

All Hob-by!

*Bssn.*

*molto rit.*



## Marziale

feel just like a sol - dier - boy ——— Be - fore he's

*Bssn.*

go - ing in - to bat - tle. You know it

*stacc.*

must be done! ——— The fight it must be won! ——— But you know

*tr*

bat - tles are far from fun! ——— He feels a

*All (in unison)*

*cresc.* *f*

strange e - mo - tion far from joy! — He feels his knees be - gin to

strange e - mo - tion far from joy! — He feels his knees be - gin to

strange e - mo - tion far from joy! — He feels his knees be - gin to

*molto rit.*

rat - tle, But he is going to fight for love! And that's no i - dle

rat - tle, But he is going to fight for love! And that's no i - dle

rat - tle, But he is going to fight for love! And that's no i - dle

*a tempo*

*sfz*

*molto rit.*

*a tempo*

prat - tle; So buck up, buck up, buck up, my boy! Buck up! Hi!

prat - tle; So buck up, buck up, buck up, my boy! Buck up! Hi!

prat - tle; So buck up, buck up, buck up, my boy! Buck up! Hi!



## Moderato

Cor. *r. h.* *l. h.* Harp

The first system of the musical score. The piano part is in the left hand, with a treble and bass clef. The Cor Anglais part is in the right hand, with a treble clef. The tempo is marked 'Moderato'. The key signature has two flats. The piano part has a melodic line with a crescendo hairpin. The Cor Anglais part has a melodic line with a crescendo hairpin. The Harp part is indicated by a bracket and a 'Harp' label.

## Brewster. Reads marriage service - - - - -

Cor.

The second system of the musical score. The piano part continues with a melodic line. The Cor Anglais part is in the right hand, with a treble clef. The tempo is marked 'Moderato'. The key signature has two flats. The piano part has a melodic line with a crescendo hairpin. The Cor Anglais part has a melodic line with a crescendo hairpin.

Viol.

The third system of the musical score. The piano part continues with a melodic line. The Violin part is in the right hand, with a treble clef. The tempo is marked 'Moderato'. The key signature has two flats. The piano part has a melodic line with a crescendo hairpin. The Violin part has a melodic line with a crescendo hairpin.

Bells Tromba con sord.

The fourth system of the musical score. The piano part continues with a melodic line. The Bells part is in the right hand, with a treble clef. The Tromba part is in the right hand, with a treble clef. The tempo is marked 'Moderato'. The key signature has two flats. The piano part has a melodic line with a crescendo hairpin. The Bells part has a melodic line with a crescendo hairpin. The Tromba part has a melodic line with a crescendo hairpin.

The fifth system of the musical score. The piano part continues with a melodic line. The tempo is marked 'Moderato'. The key signature has two flats. The piano part has a melodic line with a crescendo hairpin.

ending with: "Then I ——— pronounce you man and

The sixth system of the musical score. The piano part continues with a melodic line. The tempo is marked 'Moderato'. The key signature has two flats. The piano part has a melodic line with a crescendo hairpin.



## Allegro

## Chorus

Con-gra-tu - la - tions!

wife!"

## Scherzando

(Lacey tries to persuade Hobby to kiss Georgiana. See Book.)

Mrs. Payton (*spoken*): Ta - boo! That is put down in your con - tract as

one of the things you must not do!

All

Mar-ried life, They like it. Got a wife, They like it.

Mar-ried life, They like it. Got a wife, They like it.

Mar-ried life, They like it. Got a wife, They like it.

Take my tip, Go do it. Grab off a girl- Go to it.

Take my tip, Go do it. Grab off a girl- Go to it.

Take my tip, Go do it. Grab off a girl- Go to it.

Bach-e-lor so lone-ly, Ben-e-dict the on-ly,

Bach-e-lor so lone-ly, Ben-e-dict the on-ly,

Bach-e-lor so lone-ly, Ben-e-dict the on-ly,



The musical score is written for three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics for all three vocal parts are "I am for mar - ried life!". The piano accompaniment features a variety of textures, including block chords, arpeggiated figures, and more complex rhythmic patterns with eighth and sixteenth notes. There are several dynamic markings, including accents (>) and a fortissimo (sf) marking. The score is divided into four systems, with the piano part spanning the bottom two staves of each system. The lyrics are placed below the vocal staves.

I am for mar - ried life!\_\_\_\_\_

I am for mar - ried life!\_\_\_\_\_

I am for mar - ried life!\_\_\_\_\_

Cymb. Cymb. sf



## Entr'acte

Allegretto moderato

Music by  
Rudolf Friml

The first system of musical notation for the Entr'acte. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a measure of rest, followed by a series of chords and eighth notes. A first ending bracket with a repeat sign and the number '8' is placed over the first four measures. The dynamic marking *mf* (mezzo-forte) is placed below the first measure. The system ends with a double bar line, followed by a second measure of rest, then a series of chords and eighth notes. The dynamic marking *p-f* (piano-forte) is placed below the first measure of the second part.

The second system of musical notation for the Entr'acte. It continues the grand staff from the first system. The music features a mix of chords and eighth notes. A crescendo marking *cresc.* is placed below the first measure of the second part. The system ends with a double bar line.

The third system of musical notation for the Entr'acte. It continues the grand staff from the second system. The music features a mix of chords and eighth notes. A fortissimo marking *ff* is placed below the first measure of the second part. The system ends with a double bar line.

The fourth system of musical notation for the Entr'acte. It continues the grand staff from the third system. The music features a mix of chords and eighth notes. The system ends with a double bar line.

First system of musical notation, measures 1-4. The key signature is two flats (B-flat and E-flat). The first measure starts with a forte (*f*) dynamic. The fourth measure ends with a first ending bracket labeled "1." and a fortissimo (*sf*) dynamic.

Second system of musical notation, measures 5-8. The tempo marking "2. Allegretto" is above the first measure. The dynamic is piano (*p*). The eighth measure includes the instruction "r. h." (right hand) above the staff.

Third system of musical notation, measures 9-12. The key signature remains two flats. The music continues with various chordal and melodic textures.

Fourth system of musical notation, measures 13-16. The dynamic is piano (*p*). The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation, measures 17-20. The dynamic is piano (*p*). The twentieth measure includes the instruction "rit." (ritardando) above the staff.

## Moderato

8-1

6

*mf*

8-1

*f*



First system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The treble staff begins with a half note chord (B-flat, D-flat) followed by a series of eighth notes. The bass staff features a half note chord (B-flat, D-flat) followed by a series of eighth notes. A dynamic marking *sfz* is present in the bass staff.

Second system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The treble staff begins with a half note chord (B-flat, D-flat) followed by a series of eighth notes. The bass staff features a half note chord (B-flat, D-flat) followed by a series of eighth notes. A dynamic marking *sfz* is present in the bass staff.

Third system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The treble staff begins with a half note chord (B-flat, D-flat) followed by a series of eighth notes. The bass staff features a half note chord (B-flat, D-flat) followed by a series of eighth notes. A dynamic marking *fz* is present in the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The treble staff begins with a half note chord (B-flat, D-flat) followed by a series of eighth notes. The bass staff features a half note chord (B-flat, D-flat) followed by a series of eighth notes.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The treble staff begins with a half note chord (B-flat, D-flat) followed by a series of eighth notes. The bass staff features a half note chord (B-flat, D-flat) followed by a series of eighth notes. Dynamic markings *f animato*, *ff*, *rit.*, and *fz* are present in the bass staff. An *8va* marking is present in the treble staff.

## OPENING CHORUS, ACT II

## "We'll drift along"

All performing and  
mechanical reproducing  
rights reserved

## Solo and Chorus

Lyrics by  
Otto Harbach  
and Edward Clark

Music by  
Rudolf Friml

Tempo moderato (*Quietly and in a dreamy fashion*)

Soprano  
We'll drift a-long, just drift a-long The path that trails the gold-en

Alto  
We'll drift a-long, just drift a-long The path that trails the gold-en

Tenor  
We'll drift a - long, — just drift a - long — The path that trails the gold-en

Bass  
We'll drift a-long, just drift a-long The path that trails the gold-en

Piano  
*mf*

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's



croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

*rit.*  
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

*rit.*  
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

*rit.*  
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

*rit.*  
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—



## Moderato agitato

Solo

Let us a-board a Boat o'Dreams, Float-ing o'er the blue sea la-zi-ly, \_\_\_\_\_

*p*

Soon the old sun, where Ve-nus gleams Far in the West all ha-zi-ly. \_\_\_\_\_

*p*

*pp* Then when the stars all peep \_\_\_\_\_ *rit.* To see if the sea's a - sleep, \_\_\_\_\_

*pp* *pp rit.*

*a tempo* We'll drift a-long, just drift a-long The path that trails the gold-en moon, — Our

*a tempo*

com-pass lost, our rud-der swing - ing, To some dream-y mer-maid's croon. — We'll

drift a-long, just drift a-long, My on - ly chart your star-lit charms, For

Love will guide me, till I an-chor safe - ly In the har-bor of your arms! —

*rit.* *a tempo*

We'll

We'll

We'll

We'll

*rit.* *a tempo* *mf*



Tempo I<sup>o</sup>

Ah! Ah! Ah!

drift a-long, just drift a-long The path that trails the gold-en moon, Our

drift a-long, just drift a-long The path that trails the gold-en moon, Our

drift a - long, — just drift a - long — The path that trails the gold-en moon, — Our

drift a-long, just drift a-long The path that trails the gold-en moon, — Our

Tempo I<sup>o</sup>

Ah!

com- pass lost, our rudder swing - ing, To some dream-y mer-maid's croon. — We'll

com- pass lost, our rudder swing - ing, To some dream-y mer-maid's croon. — We'll

com- pass lost, our rudder swing - ing, To some dream-y mer-maid's croon. — We'll

com- pass lost, our rudder swing - ing, To some dream-y mer-maid's croon. — We'll



Ah! Ah! For

drift a-long, just drift a-long, My on-ly chart your star-lit charms,

drift a-long, just drift a-long, My on-ly chart your star-lit charms,

drift a - long, — just drift a - long, — My on-ly chart your star-lit charms,

drift a - long, — just drift a - long, — My on-ly chart your star-lit charms,

Love will guide me till I an-chor safe-ly In the har-bor of your arms!

In the har-bor of your arms! —

In the har-bor of your arms! —

In the har-bor of your arms! —

In the har-bor of your arms! —

*colla voce*

*ff*

# Be Sure It's Light!

All performing and  
mechanical reproducing  
rights reserved

Lyrics by  
Otto Harbach and  
Edward Clark

Music by  
Rudolf Friml

**Moderato**

A

*mf* *rit.*

mot - to now and then is heed - ed, By the best of men, con - ced - ed,

Bells

*a tempo* *pizz.*

**Chorus** **Solo**

Of - ten - times it proves a true ex - am - ple. Ex - am - ple! Still,

*ff*

on the oth - er hand, pro-pound it, And you'll find, as I have found, it

Works the oth - er way, now, as a sam - ple. A sam - ple! The

Chorus Solo

max - im old, of "Ear - ly — to bed," may give you health, But

'Cello Ob. Clar.

will it give you wis - dom, or will it bring you wealth? You've

'Cello Ob. Clar.



got to be a round-er, and min- gle with the bunch, And

*Cello*

or - der up your break - fast when you should be hav - ing lunch. Be

*rit.* **Refrain**

**Marziale**

sure it's light, and then go to bed,

Turn night \_\_\_\_\_ in - to day; \_\_\_\_\_ Be

sure the sun is just turn - ing red Be - fore you hit the

hay. When you go ear - ly to bed, and ear - ly to rise, And you

miss all the prom - i - nent, so - cia - ble guys,

That's why some wise man should have said Be sure it's light— and then go to

bed! Be sure it's light, and then go to bed!

Be sure it's light, and then go to bed!

Be sure it's light, and then go to bed!

*rit.* *a tempo*

Turn night in - to day; Be sure the sun is

Turn night in - to day; Be sure the sun is

Turn night in - to day; Be sure the sun is

just turn - ing red Be - fore you hit the hay. — When you go

just turn - ing red Be - fore you hit the hay. — When you go

just turn - ing red Be - fore you hit the hay. — When you go



ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,  
 ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,  
 ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,

so-cia-ble guys, That's why some wise man should have said Be sure it's  
 so-cia-ble guys, That's why some wise man should have said Be sure it's  
 so-cia-ble guys, That's why some wise man should have said Be sure it's

light- and then go to bed!  
 light- and then go to bed!  
 light- and then go to bed!

# "A year is a long, long time"

All performing and  
mechanical reproducing  
rights reserved

Lyrics by  
Otto Harbach and  
Edward Clark

Duet  
Georgiana and Hobby

Music by  
Rudolf Friml

Quasi Polka, marcato

Piano introduction in 2/4 time, marked 'Quasi Polka, marcato'. The music features a melody in the right hand with accents and a bass line in the left hand. Dynamics include *p stacc.* and *fp*.

(He)

Dear - ie, I'm lone - some, I'm lone - some for you,

The male vocal line is in treble clef, and the piano accompaniment is in grand staff. The melody is simple and sentimental.

Dear - ie, with - out you each mo - ment seems blue.

The vocal line continues in treble clef, and the piano accompaniment continues in grand staff, maintaining the same tempo and mood.

(She)

When you're a - way, dear, Each hour's a day, dear, Min-utes just drag a-long,

The female vocal line is in treble clef, and the piano accompaniment is in grand staff. The melody is more active than the male part.

(He)

Sec-onds just lag a - long! Dear - ie, I want you, I

*fp*

(She)

want you a - lone, Dear - ie, I want you to

(He)

be all my own. Con-found the fate, love, That makes us

(She)

(He has taken out his watch)

wait, love! Cheer up, dear, Cheer up, dear, It's on - ly a year!

*sf**sf*



# Refrain

Tick a tick a tick a tick a tick a tick a tick!

*She* Tick - a - tick, tick - a - tick! Count each sec-ond, dear, \_\_\_\_\_ And we've

*He*

*p sempre stacc.* *mf*

got to wait and watch it click For one whole sol - id year! \_\_\_\_\_ There are

six-ty lit-tle sec-onds in a min-ute, you know, Fig-ures will show, \_\_\_\_\_ Thir-ty

thousand plus six hundred in an hour will go: Gee! they go slow!

*cresc.*

Eigh - ty - six      thou-sand four      hun-dred in a      day:      That is

*pp*

o-ver fif-teen mil-lion in a half of a year! That makes thir - ty mil-lion sec-onds plus a

mil-lion — Oh dear! I can't be ex - act, for I can't find a rhyme, But a

year is a long, long time!      1.      2.      time!

*f*

## Boola Boo

Wix and Chorus

Lyrics by  
Otto Harbach  
and Edward Clark

Music by  
Rudolf Friml

Quasi gavotta

Mr. Wix

Once in Sou-dan sun-ny

*stacc.*

I be-held a fun-ny Dance called Boo-la,

*stacc.*

Done by na-tive wo-men Who were dressed for swim-min?

*stacc.*



## Chorus

Mr. Wix

A la hu - la. La hu - la! It's a sort of flop-py,

*stacc.*

Hip - pie - hip - pie - hop - py Zu - - lu

swing, — A some-what warm and ver - y naught - y,

Real - ly Hot - ten - tot - ty Sort of thing.

*rit.*

# Refrain

*a tempo*

First you hop a lit - tle, Then you stop a lit - tle,

*a tempo*

Cello

Then you rap-a - tap like this: Ev - 'ry oth - er count you

miss, On the down-beat you must kiss, Oh bliss, bliss!

Then you skip a lit - tle, Then you trip a lit - tle,

Some-thing like a kan - ga - roo; And then you sway,

Then a lit-tle jig-gle-jag-gle, Sway; Then a lit-tle wrig-gle-wrag-gle,

*stacc.*

That's the way the Zu - lus do The boo - la boo, In

*Cello*  
*stacc.*

Tim - - buck - - too! too!

1. 2.

*sfz*



# Love-Land

Lyrics by  
Otto Harbach  
and Edward Clark

Music by  
Rudolf Friml

Valse lento

The piano introduction is in 3/4 time, key of D major. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the right hand with a series of chords and eighth notes, marked with an accent (>) and a forte (f) dynamic. The left hand provides a steady bass line. The piece concludes with a ritardando (rit.) marking and a final chord.

*a tempo*

The vocal line begins with a treble clef and a key signature of one sharp (F#). The melody is simple and lyrical, with lyrics: "My love-ship seems drift - - ing, My".

*a tempo*

The piano accompaniment for the first phrase features a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo is marked *a tempo*.

The vocal line continues with the lyrics: "love-tide seems shift - - ing, Look where I may,". The melody remains simple and lyrical.

The piano accompaniment for the second phrase continues with a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

Sea-waves all gray Ev - er seem lift - - ing;

Yet some-where be - hind them, Where

love has en - shrined them, There, some-where out

there, There lie my Love - - lands fair. *rit.*

# Refrain

*a tempo*

Love - land, Love - land, Tell me where you lie! \_\_\_\_\_

*a tempo*

North - ward? South - ward? West or East - ern sky?

Night is fall - - ing, Hear me, for I am call - - ing,

*cresc.* *sf* *pp*

Love - - land, Love-land, Tell me, where do you lie? \_\_\_\_\_

*molto rit.*



Love - - land, Love - - land, Tell me where you lie!\_\_\_\_\_

*cresc.* *pp*

North - - ward? South - - ward? West or East - ern sky?\_\_\_\_\_

*cresc. e molto rit.*

Night is fall - - ing, Hear me, for I am call - - ing.

*ff*

Love - - land, Love-land, Tell me, where do you lie?\_\_\_\_\_

*molto rit.*

Lyrics by  
Otto Harbach and  
Edward Clark

# The Musical Snore

Lacey and Dorothy

Music by  
Rudolf Friml

Allegretto

(Snore)

Mrs. P.  
(Snore)

Lacey 1. Some-thing sound-ed queer,  
Dorothy 2. Sh! What did she say?

8.....!

(Snore)  
Wix

Sound-ed ver - y near. Dorothy O - ver here some - where  
Lacey Take that iron a - way! Mrs. P. Make it good and hot!

No, it's o - ver there! Both Let us in - ves - ti -  
 Dorothy She is talk - ing plot! Lacey What a — fun - ny

gate and see What - ev - er it can be. — I'm a -  
 thing 'twould be If some time he and she — Had been

fraid it's no-thing more — Than a lit - tle sim - ple snore.  
 friends, or may - be more! — Dorothy We may learn it from their snore!



## Refrain

S - n - o - r - e  
Mrs. P.

Dorothy

1-2. There she goes a - gain!

Snore  
Wix

Lacey

Both

There he blows a - gain! Like two ships that

sig - nal each oth - er When at night they pass one an - oth - er.

Snore  
(Mrs. P.)

Dorothy

Snore  
(Wix)

There she goes a - gain!

Lacey

Both

There he blows a - gain! Who'd have thought such a mu - si - cal score Could de -

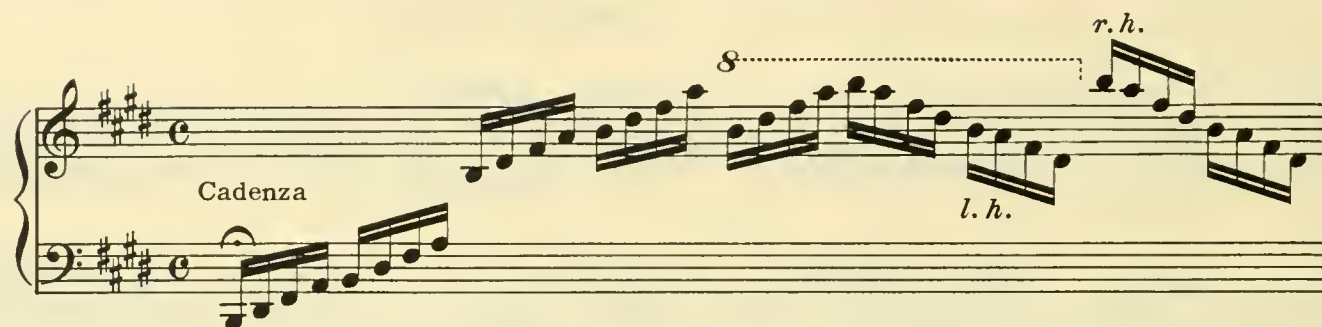
vel - op from a sim - ple snore?

snore?

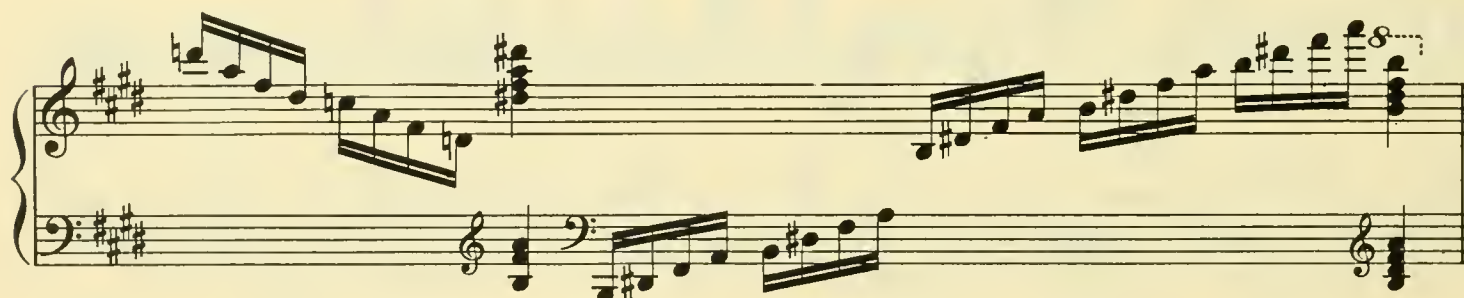
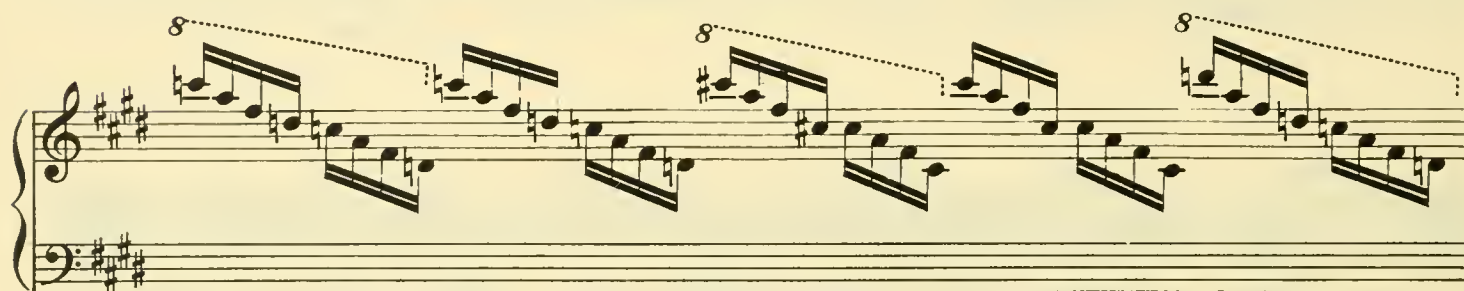
Introduction  
to  
I'm Only Dreaming

All performing and  
mechanical reproducing  
rights reserved

Cadenza



*r. h.*  
*l. h.*



Andante





Harp

*legato*

Andante

*p*

This musical score is divided into two main sections: 'Harp' and 'Andante'. The 'Harp' section consists of two systems of staves. The first system has a treble staff with a melodic line of eighth notes and a bass staff with a continuous eighth-note accompaniment, both marked 'legato'. The second system continues this texture, with the treble staff featuring triplets of eighth notes. The 'Andante' section follows, marked with a piano 'p' dynamic. It also consists of two systems. The first system has a treble staff with sustained chords and a bass staff with a simple eighth-note accompaniment. The second system continues with sustained chords in the treble and a more active eighth-note accompaniment in the bass. The key signature for all parts is three sharps (F#, C#, G#).



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, each beamed together and connected by a long slur. The lower staff is in bass clef and contains a series of eighth-note chords, also beamed together and connected by a long slur. The key signature has three sharps (F#, C#, G#).



The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, each beamed together and connected by a long slur. The lower staff is in bass clef and contains a series of eighth-note chords, also beamed together and connected by a long slur. The key signature has three sharps (F#, C#, G#). The tempo marking *rall.* is written above the first measure of the upper staff, and *a tempo* is written above the first measure of the lower staff.



The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, each beamed together and connected by a long slur. The lower staff is in bass clef and contains a series of eighth-note chords, also beamed together and connected by a long slur. The key signature has three sharps (F#, C#, G#). The tempo marking *rall.* is written above the first measure of the upper staff, and *a tempo* is written above the first measure of the lower staff.

This page contains three systems of musical notation for a piano piece in A major (three sharps). The first system consists of two staves: the upper staff features a rapid, ascending and descending scale-like passage with slurs, while the lower staff provides a harmonic accompaniment with chords and moving lines. The second system continues this pattern, with the upper staff maintaining the melodic flow and the lower staff supporting it with sustained chords and rhythmic patterns. The third system concludes the page with a final melodic flourish in the upper staff and a sustained chordal texture in the lower staff, leading into the *attacca* instruction.

*attacca*



# I'm Only Dreaming

Georgiana and Chorus

All performing and  
mechanical reproducing  
rights reserved

Lyrics by  
Otto Harbach  
and Edward Clark

Music by  
Rudolf Friml

## Quasi Gavotta

Musical score for 'Quasi Gavotta' in E major (three sharps) and common time (C). The score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

## Georgiana

Musical score for 'Georgiana' in E major and common time. The vocal line includes the lyrics: "Walk - ing! — Im real - ly walk - ing, — Im real - ly walk - ing and talk - ing, Tho' I'm". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

Musical score for 'Georgiana' in E major and common time. The vocal line includes the lyrics: "fast a - sleep, Glid - ing — like some ghost, glid - ing, — In shad - ows". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

hid - ing, When pale stars peep. \_\_\_\_\_ Some

war - y witch - 's pow'r Seems guard - ing the hour. I

fear no path-way rough or steep; \_\_\_\_\_ But if you break the thrall, Then

I will sure - ly fall: I'm on - ly safe when I'm a - sleep.

## Refrain

Dream - ing! I'm on - ly dream - ing, My eyes are

gleam - ing, Yet I'm a - sleep; So please re -

frain from call - ing, Or I'll be fall - ing Down

thro' some mys - ti - cal deep; You'd bet - ter keep, you'd bet - ter keep me fast a - sleep, But if you'd

*rit.*



wake me, ——— Just come and take me, ——— And gen - tly

shake me ——— Till I come to; Then

*cresc.*

hold me, ——— Be bold and hold me, hold me — And

I will a - wake for you.

Flute

Violin

Dream - ing! I'm on - ly dream - ing, My eyes are

gleam - ing, Yet I'm a - sleep; So please re -

frain from call - ing, Or I'll be fall - ing Down thro' some mys-ti-cal

deep; You'd bet - ter keep, you'd bet - ter keep me fast a - sleep; But if you'd

*tr* *rit.*

wake me, Just come and

take me, And gen - tly



shake me Till I come to; Then

hold me, Be bold and hold me, hold me - And

I will a - wake for you.

27869

## Finale

Allegro moderato

Some strange, pe-cu-liar feel - - ing

O'er you — comes slow-ly steal - ing. It throws your nerves at six - es and at

sev - ens, Makes you feel as tho' you're climb - ing

up to the heav - ens; Then dear, — di - vine e mo - - tions

Give you — such frisk-y no - tions! First you're glad, and then you're sad,

Lose what - ev - er sense you had, And you're in love, in love! —





















UNIVERSITY OF ILLINOIS-URBANA  
M1508F74Y627 C001  
YOU'RE IN LOVE NEW YORK  
  
3 0112 015727032